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THE CLOSER MADRIGAL

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Based on a song by Nine Inch Nails

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1

Soprano

You let me vi - o - late you, fa la la la la la la la la.

Alto

You let me vi - o - late_ you, fa la la, fa la la la la la

Tenor

You let me vi - o - late, fa la la la.

Bass

You let me vi - o - late you.

5

You let me de - seerate you fa la la la la la la la la la

la. You let me de - se - crate, fa la la la la la de - se - crate

You let me de - se - crate, fa la la, fa la la, fa la la,

You let me de - se - crate you.

9

You let me pe - ne - trate, fa la la, fa la la la
 you. You let me pe - ne trate you, fa la la, fa la la, fa la la la la
 la. You let me pe - ne - trate you, fa la la la, fa la la la la.
 You let me pe - ne - trate

13

la. You let me com - pli eate you, fa la la la la la la la.
 la. You let me com - pli - cate, fa la la la la la.
 You let me com - pli - cate you, fa la la la.
 you. You let me com - pli - cate you.

17

Help me, fa la la la la la la la la, fa la la, fa la la la la.

Help me, fa la la la la, fa la la, fa la la la la la la la la.

I broke a -part my in - sides.

Help me, I broke a -part my in - sides.

21

Help me, fa la la la la la, fa la la.

Help me, fa la la la la, fa la la la.

I've got no soul to sell.

Help me, I've got no soul to sell.

25

Help me, works for me.

Help me, works for me, me,

The on - ly thing that works for me, help me

Help me, the on - ly thing that works for me, help!

29

Help me get a - way from my -self. I want to fuck you like an

help me get a - way from my self. I want to fuck you like an

get a - way from my - self. I want to fuck you like an

Help me get a - way. Fuck you like an

33

a - ni - mal. I want to feel you from the

an - i - mal, fa la la la la, fa la la la. I want to feel you from the

an - i - mal, fa la la, fa la la la la la. Feel you from the

an - ni - mal, an

37

in - side, fa la la la la la la, fa la la la la la, fa la la la la la, fa la la la la la

in - side, fa la la. I want to fuck you like an

an - i - mal, an

41

la. Want to fuck you like my whole ex - is - tence is

la, fa la la la la la, fa la la la la. My whole ex - is - tence is

an - i - mal, fa la la la la la la la. My whole ex - is -

an - i - mal. Fuck

45

flawed, my whole ex - is - tence. You get me clo - ser to,

flawed, fa la la, fa la la, fa la la. You get me clo - ser to,

tence, fa la la la la. You get me clo - ser to

you. Clo - ser to

49

49

clo - ser to God, clo - ser to God,

clo - ser to God, clo - ser to God,

God, clo - ser to God, clo - ser to

God, clo - ser to God, clo - ser to

Detailed description: This block contains the musical notation for measures 49 through 52. It is a four-part setting in 4/4 time. The lyrics are 'clo - ser to God, clo - ser to God, clo - ser to God, clo - ser to'. The notation uses treble and bass staves with various note values (quarter, half, and dotted half notes) and rests.

53

53

fa la la la la la la.

clo - ser to God, fa la la la la la la.

clo - ser to God, fa la la la la.

God, clo ser to,

Detailed description: This block contains the musical notation for measures 53 through 56. It is a four-part setting in 4/4 time. The lyrics are 'fa la la la la la la.', 'clo - ser to God, fa la la la la la la.', 'clo - ser to God, fa la la la la.', and 'God, clo ser to,'. The notation uses treble and bass staves with various note values (quarter, half, and dotted half notes) and rests. The piece concludes with a double bar line and a 4/4 time signature.

57

You ___ get me clo-ser to God, fa la la la la la la la la.

Clo ser to

clo - ser to God_, clo - ser to God_, clo - ser to God, to God,

clo - ser, clo - ser to God_, clo - ser to,

61

You ___ get me clo-ser to God, fa la la la la fa la la la la.

clo ser to

clo - ser to God_, clo - ser to God_, clo - ser to God.

clo - ser, clo - ser to God_, clo - ser to.

65

You can have my i - so - la - tion, fa la la la la la la la la.

God. Have my i - so - la - tion, fa la la, fa la la, fa la la.

You can have my i - so - la - tion.

You can have my i - so - la - tion.

69

You can have the hate that it brings, fa la la, fa la la la la la la.

You can have the hate that it brings, fa la la la la, fa la la, fa la la.

You can have the hate that it brings, fa la la la la la,

You can have the hate it brings

73

You can have my ab - sence of faith.
 You can have my ab - sence of faith, fa la la la la.
 You can have my ab - sence of, my ab - sence of faith, fa la,
 You can have my ab - sence of faith.

77

You can have my e - v'ry - thing, fa la la la la la la la.
 You can have my e - v'ry - thing, fa la, fa la la la la la la.
 You can have my e - v'ry - thing. You can have my e - v'ry - thing.
 You can have my e - v'ry - thing. You can have my e - v'ry - thing.
 You can have my e - v'ry - thing. You can have my e - v'ry - thing.

81

Help me, fa la la la la, fa la la, fa la la la la la la.

Help me, fa la la la la, fa la la, fa la la la la la la la.

Tear down my rea - son.

Help me tear down my rea - son.

85

Help me, fa la la la la, fa la la.

Help me, fa la la la la, fa la la la la.

It's your sex I can smell.

Help me, it's your sex I can smell.

89

Help me, per - fect, per - - fect.

Help me, you make me per - fect, per - - fect.

You make me per - fect, per - - fect,

Help me you make me per - fect. Help me

93

Help me be - come some - bod - y else. I want to fuck you like an

Help me be - come some - bo - dy else. I want to fuck you like an

Help me think I am some - bo - dy else. I want to fuck you like an

be - come some - one else. Fuck you like an

97

an - ni - mal. I want to feel you from the

an - i - mal, fa la la la la, fa la la la. I want to feel you from the

an - i - mal, fa la la, fa la la, fa la la. Feel you from the

an - i - mal. Fuck

101

in - side, fa la la la la. I want to fuck you like an

fa la la la la, fa la la la la la, fa la. I want to fuck you like an

in - side, fa la la. I want to fuck you like an

in - side, fa la la. I want to fuck you like an

105

an - i - mal. My whole ex - is - tence is

an - i - mal, fa la la la la la, fa la la la la. My whole ex - is - tence is

an - i - mal, fa la la la la la la la. My whole ex - is -

an - i - mal. Fuck

109

flawed. You get me clo- ser to

flawed, fa la la. You get me clo- ser to

tence, fa la la la. You get me clo- ser to

you. You get me clo - ser to

117

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121

121

You ___ get me clo - ser to God, clo - ser to God ___, fa la la.

Clo ser to,

Clo - ser to God ___, clo - ser to God ___, clo - ser to, fa la la.

Clo - ser, clo - ser to God ___, clo - ser to

125

125

You ___ get me clo - ser to God, clo - ser to God ___, fa la la.

clo ser to,

Clo ser to God ___, clo ser to God ___, clo - ser to, fa la la.

clo - ser, clo - ser to God ___, clo - ser to

129

You__ get me clo - ser to God, clo - ser to God__, fa la la la,
 You__ get me clo - ser to God, clo - ser to God__, fa la la la,
 clo ser to
 clo - ser, clo - ser to God__, clo - ser to

133

You__ get me clo - ser to God, fa la la la la la, fa la la la la la la.
 You__ get me clo - ser to God, clo - ser to God__, fa la la la la la,
 clo ser to
 God, God, God.

137

Four-part vocal setting (Soprano, Alto, Tenor, Bass) for measures 137-140. The lyrics are: clo - ser, clo - ser, clo - ser, clo.

Measure 137: Soprano (Bb4), Alto (Bb4), Tenor (Bb4), Bass (Bb3).
Measure 138: Soprano (Bb4), Alto (Bb4), Tenor (Bb4), Bass (Bb3).
Measure 139: Soprano (Bb4), Alto (Bb4), Tenor (Bb4), Bass (Bb3).
Measure 140: Soprano (Bb4), Alto (Bb4), Tenor (Bb4), Bass (Bb3).

141

Four-part vocal setting (Soprano, Alto, Tenor, Bass) for measures 141-144. The lyrics are: ser to God. ser to God. clo - ser to God.

Measure 141: Soprano (Bb4), Alto (Bb4), Tenor (Bb4), Bass (Bb3).
Measure 142: Soprano (Bb4), Alto (Bb4), Tenor (Bb4), Bass (Bb3).
Measure 143: Soprano (Bb4), Alto (Bb4), Tenor (Bb4), Bass (Bb3).
Measure 144: Soprano (Bb4), Alto (Bb4), Tenor (Bb4), Bass (Bb3).

Solo (Sops join altos)

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145

Ah _____, ah _____,

Sops and altos

Clo - ser, clo - ser, clo -

Clo - ser, clo - ser,

Clo - ser, clo - ser,

149

ah _____, ah _____,

ser to God.

clo - ser to God.

clo - ser to God.

rubat

153

Musical score for measures 153-156. The score is written for four staves (Soprano, Alto, Tenor, Bass). The Soprano staff contains the vocal line with lyrics "Ah" and "ah" under long notes, with a fermata over the final note of each phrase. The other three staves (Alto, Tenor, Bass) contain rests, indicating they are silent during these measures.

157

Musical score for measures 157-160. The score is written for four staves (Soprano, Alto, Tenor, Bass). The Soprano staff contains the vocal line with lyrics "ah" and "ah" under long notes, with a fermata over the final note of each phrase. The other three staves (Alto, Tenor, Bass) contain rests, indicating they are silent during these measures.